SACRED DANCE GUILD

JOURNAL

FALL 2000
VOLUME 43, NUMBER 1

SDG ELECTS OFFICERS

The following officers were elected by you, the Sacred Dance Guild membership:

Executive Board: President, Karen Josephson; Vice President, Phyllis Stonebrook; Recording Secretary, RuthMarie Quirk; Corresponding Secretary, Lucy Knopf; Treasurer, Susan S Y Johnson; Membership Director, Carla Kramer; Program Director, Jeanette Sawaya; Journal Editor, Toni' Intravaia; Director of Regions and Chapters, Denise Dovell; Director of Public Relations, Colley Ballou; Resource Director, Connie Tyler; Director of Development, Ann Marie Blessin.

Karen Josephson, SDG President

Directors-at-Large: Jo Anne Combs, Tokiko DeSola, Diane Tucker 1998-2001; Mary Frances Hopkins, Linda Lincoln, Nan Unsworth 1999-2002; Judy Hollandsworth, Rebecca Wright Phillips, Joann Tucker 2000-2003.

Advisory Board: Mary Jane Wolbers, Mary Johnson, Margaret Taylor-Doane, Maxine DeBruyn, Doug Adams, Barrie Gibby, Fenna Stoub, Ann Marie Blessin, Joann Flanigan, Judy Barnett.

Chapter Officers: Check the new officers listed in the Chapter News section of this *Journal.*

Board-at-Large: Mary Jane Wolbers, (Archivist and Collegial Affiliation), Joyce Day (Nominating Committee), Sharon Breckenridge (Scholarship Committee), Barbara Tener (Financial Advisory Committee),

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Sacred Dance Guild Festival 2001
Dancing Pacific Winds

Dates: July 22-29, 2001,
Waimea, Hawai'i

Director: Pulelehua RuthMarie Quirk, 808-396-8883 rmq@hawaii.edu

Location: Hawai'i Preparatory Academy, Kamuela, Hawai'i

Special Activities: Banquet at Volcano, Dancing on the Beach, Luau, Kahiko Hula, Pacific Island Dance, Mermaid Games, Afternoon Adventures!

Early Registration Information
SDG Member Rates Festival Tuition: Received by Dec 1 $250; by April 1 $300; after April 1 $350

Non-member Rates includes SDG membership until May 2003: Received by Dec 1 $300; by April 1 $350; After April 1 $400;

Seniors (65 +) and Full Time Students – receive a $50 discount on registration rates quoted above.

Registrar: Judy Barnett, 1909 East 3380 South, Salt Lake City, Utah 84106, 801-461-0616, jgbarnett@utah-inter.net FAX 801-463-6363.

Make your reservations Early! (especially if you are redeeming miles)! You can fly directly into Kona, on the Big Island of Hawai'i. Shuttle from the Kona airport on July 21 and 22 and 29. An airport taxi is about $40. Rental cars, reserved in advance are inexpensive.

Dancing Pacific Winds

PRESIDENT'S LETTER

"I cannot dance O Lord
Unless You lead me.
If you wish me to leap joyfully,
Let me see you dance and sing.

Then I will leap into Love
And from Love into Knowledge
And from Knowledge into the Harvest,
That sweetest fruit beyond human sense.

There I will stay with you, whirling."

Mechtild of Magdeburg

Wouldn't it be wonderful to just spend our lives whirling and dancing with God and with each other? I have just returned from our annual Festival in Ottawa, and that's what we did all day and evening, just whirled and danced. God was in our midst dancing with us. It was glorious. During the week I was also officially elected to be your President. Last year when I agreed to be Vice President I did not anticipate that it would be so soon. Judy Barnett, who you elected as President last year, started a new job around the same time. The job became very time consuming, and in the fall when the Executive Board met she felt swamped. By springtime she was barely treading water, and something had to go. Unfortunately for us she submitted her resignation, and I have been President by default since May.

I miss her enthusiasm and wisdom, but thankfully I have past President Joann Flanigan sitting on my shoulder whispering encouragement and guidance into my ear. And Judy has already agreed to work in other ways that are less time consuming for her. Not only do I have Joann, however, but I have the entire Executive Board, Board-at-Large and you. Special thanks to all of you who have written, called, or made a point of seeking me out at Festival to offer kinds words of support. This will not be a lonely or solitary position with all of your buoying hands and hearts.

In some ways the Guild is in transition as we enter a new century. Technology is affecting all of our lives, and we need to dance on top of it in order to reap the benefits. As we move ahead, leaping from love to knowledge to the harvest, I am grateful for all of you to whirl with. The Guild is all of you, and the Guild needs all of you. Your input is crucial. Let us know how we can help you. Let us know how you can add to our dance. Let the whirling begin.

Karen

P.S. Thanks to those of you at Festival who expressed interest in being on the Sacred Dance Guild Board. Please contact Joyce Day, 2107 12th Street NW, Washington DC 20009, 202-332-4777.

SDG ELECTS OFFICERS

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RuthMarie Quirk (Festival 2001), Vivian Nicholl (Festival 2002), Christina Wioch (Festival 2003), Danielle Henjum Smith, Publications.

Regional Directors: Deborah Mauldin Halloway (Alabama); Rosalie Branigan (Arizona); Sylvia Blackwell (Arkansas); Rosa Brown (Connecticut); Carolyn Greene (Florida); Dana Phelps Marschalk (Georgia); Dorian Williams Byrd (Iowa); Marty Campbell (Kansas); Sally Rothenburger (Kentucky); Betty Wooddy (Louisiana); Rosa Brown (Massachusetts); Yulonda Townsel (Michigan); Sylvia Blackwell (Mississippi); Marty Campbell (Missouri); Rev. Nancy Phillips (Nebraska); Joseph Andejchak (Nevada); Vivian Nicholl (New Hampshire); Sylvia Bryant (New Jersey); Rosalie Branigan (New Mexico); Bobbi Ann Wethington (North Carolina); Georgeana Rainwater (Oklahoma); Sharon Miller (Oregon/South Washington); Rosa Brown (Rhode Island); Rebecca Tate (Tennessee); Sr. Martha Ann Kirk (Texas); Jennifer Deml (Utah); Judith Reichman Prebl (Vermont); Jolie Monasterio (Washington): Joyce Barnard (Wyoming); Ruth Richardson (Canada-Ontario Region); Li-Chu Chang (Taiwan); JoAnn Huff (International).

The Sacred Dance Guild needs directors in the following states:

Alaska, Idaho, Maine, Montana, North Dakota, South Carolina, and South Dakota. If any of you would be able to assist with the reporting in these states, let Karen Josephson, our President, know.

Executive Board
President: Karen Josephson
Vice-President: Phyllis Stonebrook
Recording Secretary: RuthMarie Quirk
Corresponding Secretary: Lucy Knopf
Treasurer: Susan S. Y. Johnson
Membership Director: Carla Kramer
Program Director: Jeanette Sawaya
Journal Editor: Toni' Intravaia
Director of Regions and Chapters: Denise Dovell
Publicity Director: Colley Ballou
Resource Director: Connie Tyler
Director of Development: Ann Blessin

Directors-at-Large
1998-2001: Jo Anne Combs, Tokiko DeSola, Diane Tucker
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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Office Box187, Temple, New Hampshire 03084. Headquarters Address: Karen Josephson, 305 Townsend Avenue, New Haven, Connecticut 06512. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web Site: www.sacreddanceguild.org

Corporate subscriptions to the JOURNAL are available for $15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership $28 per year, $50 for two years; Canada $31 per year, $56 for two years; Overseas $31 per year, $56 for two years. Membership includes the JOURNAL published three times a year; **RESOURCES IN SACRED DANCE** – An Annotated Bibliography (1991), available separately for $10 plus $2.50 postage and handling; Calendar of Events: Membership Directory, membership in your area Chapter or Region; Reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 305 Townsend Avenue, New Haven, Connecticut 06512

Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

As I sit here on this warm-muggy Carbondale summer day, I relive my visit to Ottawa for the SDG Festival just past! I wish for each of you that at some point in time that you have the joy of a Festival. If you cannot make an international one, usually due to cost, how about having a mini one in your area. Then write me how you did it. Somehow I feel your wonderful worship in dance each time I put together the *Journal*. For, you see, even though you only know me through the *Journal*, I am like each of you doing my small part for worship through dance. Our church is celebrating its centennial and dance opened our year, and I am sure when the Bishop comes for the closing, again we will dance our part in it.

Now back to the Weaving Webs of Light Festival in Canada. The first day I was involved in an Executive Board Meeting and a Board-at-Large Meeting. At these meetings I represented all of you that could not be present. Therefore, I have certain items to discuss with you. If there are any of you who have "boxes" of copies of the Resources pamphlet, do send them to Lucy Knopf, 60 First Avenue, Apt 10 H, New York, NY 10009. With reference to the archival materials, the SDG now has a permanent home at the University of New Hampshire's Dimond Library, Durham, New Hampshire. The Library Archives is open twelve months a year and is staffed by a professional director of archives and collections. This location is unique in that the Guild organized in that state in 1958. Do send materials properly labeled and dated by first class mail to: Mary Jane Wolbers, P.O. Box 8, Temple, NH 03084.

A special thanks goes to Mary Johnson who began the collection and to Priscilla Richardson who helped along the way, and to Mary Jane and her committee as they continue the completion of this monumental work.

Many years ago Doug Adams, California SDG member, gave us a challenge "Each one reach one!" I thought of this challenge when several members at the Board at Large meeting suggested that we have a new membership drive. It was suggested that a good way to accomplish this would be at workshop meetings. So, I pass this on to you. Let me know how it goes. In fact our next, or Winter Journal, will focus on the theme "EACH ONE REACH ONE."

I guess editors throughout the printed world are forever apologizing! Mary Jane Wolbers has written that the reproduction of her notecards was distorted. However, since this is a copyrighted design, this was not legal. Therefore, SDG readers, please note.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 80509. The deadlines are August 15, November 15, and March 15.

LETTERS TO THE EDITOR

From Carla DeSola, August 8, 2000:

As I write, I am on my way to Ottawa serving as a leader for the yearly Sacred Dance Guild Festival. It is the culmination of a month of sacred dance teaching and performing by myself and with Omega West Company which I direct. Our venues included Cambridge, New York City, Canada, and California from the Sacred Dance Festival in Los Angeles to the Graduate Theological Union including Pacific School of Religion in Berkeley and the Sacred Arts Festival in San Anselmo.

As you can see, the field of sacred dance is blossoming; and it needs support, care, and vision. I feel a growing desire to create dances both within the church and outside in service to the multiple needs of our society. Much of this is on a voluntary basis as, for example, our homeless dance service in San Francisco or our dancing outside Livermore Lab nuclear research facility on Good Friday (before dancing in three churches that day) and at the Nevada Test Site at the millennium. To dance with integrity and beauty requires hours of preparation and needs support. Your input and help create the community which grounds our work and brings balance and the variety of gifts from which artists may be nurtured.

I believe you are among those who value the contribution of sacred dance to our religious life – in a world now so dangerously split between body and spirit. May sacred dance realize its potential as a vital bridge of varied faiths, and as an instrument for peace in this new millennium. I want to thank you for providing support for sacred dance courses given over the years at the Graduate Theological Union. It is a pleasure to report that these courses continue to attract many fine students from around the world. These courses have been made possible by your gifts to the Center for the Arts, Religion, and Education.

Our varied curriculum in sacred dance has paved the way for embodiment of a spirituality of dance based on scriptural, theological, and aesthetic values. I believe these courses serve as foundations for new courses in seminaries around the country. Students return to their communities inspired by a new understanding of the value of the arts to a religious life.

Our extended vision includes endowment of a chair in sacred dance and development of a fully-equipped center to facilitate teaching and performing. The immediate goal is to secure funds for a teaching/research assistant who is needed to help me with current courses and in the development of a video resource library, teaching materials and research. We also seek funds

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GATHERINGS FROM THE GUILD MEMBERS

Sacred Movement

By Karen Goodman

Liturgical dance, or interpretive movement, is a form of religious expression that has been around for centuries, from the joyous circle dances of the early Christians to the slow-motion kneeling of a lonely soul in search of God. In the early part of the 20th century, dancing as a sacred art was neglected, yes, even discouraged by many religious leaders; however in recent years it is once again finding its place in worship. (Excerpt from *Let's Move* by Janet Litherland)

The Sacred Movement Group at First Presbyterian Church, Phoenixville, Pennsylvania, has completed its fourth year of service. This past year we have experienced difficulty in gathering because many of us are stretched thin with other obligations (church and personal). But we have also used our God-given talents to create and share God's love in new ways.

Our dance/movement offerings in morning worship have been few this year. *"That Where I Am..."* was a fiery, joyous time as we danced a new circle dance with ribbons, hugs and laughter for the Introit on Pentecost Sunday. And in the summer, we offered *Psalm 23* to the spoken word.

Another dance/movement offering included us as whirling shepherdesses for our church's Epiphany performance of *Amahl & the Night Visitors.* We shared *Psalm 23* to the spoken word at the Community Good Friday service and at Vacation Bible School. We were invited to offer our services at the Philadelphia Street Ministry for Father's Day with *Lord I Lift Your Name on High* and other praise songs, and at Reverend Thelma Jackson Smith's 70th birthday celebration in November with a *Yahweh Invocation, The Lord's Prayer* and others. We are excited that liturgical movement inspires so many people.

We received, of course, our inspiration from God, from each other and from other experiences. And so we strive to learn more with seminars and field trips. This October we had the joy and honor of hosting the Sacred Dance Guild's Fall Workshop. Kristen Bissinger, who is a certified Brain Gym teacher and co-director of Feet First Dance School in Phoenixville, taught us about the sacredness of sound and how it can be uplifting and healing. Later in the month, we took a field trip to Eastern College to witness their celebration of a decade of liturgical dance.

Dance, movement is a part of everyone's being. Let it come alive in you through prayer, song and dance.

Sacred Movement Group of First Presbyterian Church Phoenixville, Pennsylvania

The Sacred Movement Group of Phoenixville exists to express, communicate and interpret God's message through movement in a worshipful setting and to share with one another the God inspired creativity in each of us.

Our dance experience in dance movement includes dance classes, musical theatre, yoga, cheerleading, and "my first time." Some members cannot bend or kneel. While that may seem limiting to some, our enthusiasm and openness to God's grace transforms us into a cohesive unit that transcends disabilities. Therefore, we choose the term "movement" rather than "dance" to be inclusive.

We meet once a week for forty-five minutes. It's not enough, but it's all we can squeeze into our busy schedules. We open and close each meeting with prayer, do a few stretches, then create, teach and practice a movement. We share ideas of new songs, dances, hopes and dreams, as well as where we can minister next. When we create, usually one person gets an idea, shares it, then the dance movement process becomes a collaborative effort, thus bringing out the creativity in all of us.

We have danced to traditional hymns, contemporary music and to spoken scripture. We have created our own choreography and adapted some choreography that we have purchased. We present our offerings three times a year in morning worship. In the past this has been restricted to the Children's Message, but we are trying to change that and in the community upon request, at least two times a year.

This past summer we gave our dance offering to the homeless as part of the Philadelphia Street Ministry and in autumn, at a minister's seventieth birthday party. We also participate individually on occasion in our church musicals and assist with the children's choirs when movement is requested.

Since we have no budget, our costumes are simple and inexpensively drawn together – white tops and black pants with an occasional scarf, robe or necklace to accentuate a theme. The colors black and white symbolize humility and purity of life. As humans we fall short of these high standards but our intent, our movements, and our fellowship are humble and pure in motive.

We travel within the Philadelphia suburbs, and so far, we have not accepted payment for our movement offerings. They are our gift to God's people.

IN MEMORY

Helen Katharine Lorbeer Gray, September 21, 1910 — April 25, 2000

By Mary Jane Wolbers

Helen Gray was one of the founders of the Sacred Dance Guild. She was most active in the early years as participant, program chair, and served several terms as a director. In 1958, a new name for the Eastern Regional Sacred Dance Association was needed. Helen's husband, Dr. Henry David Gray (then pastor of the Hartford, Connecticut South Congregational Church) suggested that "Guild" be included in the new name. Charter members agreed; "Guild" befitted an organization devoted to service and craftsmanship. Helen continued her membership and support of the Sacred Dance Guild over the years. Her memory continues to inspire and sustain us.

Sacred Dance Guild Festival 2000, Ottawa, Canada

By Stella Shizuka Matsuda

(from Sacred Dance Guild Southern California Chapter Newsletter Volume 22, Number 3, July, August, September 2000)

Imagine arriving at the airport and being greeted by a man in a tuxedo and being transported in a limousine to the campus where the festival was to be held. Wow, such royal treatment, I thought. I didn't realize that it was because I arrived on the same plane with Djayne Wilson-Edwards, an "Honorary Queen of Canada" for the week by the Sacred Dance Guild. As I spent the day roaming downtown Ottawa with her, I admired her energy, her mind, and the fact that she didn't really start dancing until she was in her 50s! When she presented "The Fabric of My Life" in concert, she made us laugh and cry as she recounted her life story in dance with a multitude of costume changes. What a blessing that was for me since I was feeling that I am getting too old to keep on dancing. She, along with another energetic 79-year young woman, Nan Unsworth, made me realize that I need to change my thinking and start counting my blessings.

"Weaving Webs of Light" was the theme of the Festival, and the visioning team created a wonderful week for the 225 dancers who attended. We began each day at 6:45 am with Morning Awakenings, where we could experience various exercises to wake up the body. After breakfast, we worshiped together in the amphitheater, honoring a direction and an element (air, water, earth, fire) through movement and song/chant. Then we attended the choice of a two-hour major class with either Alexandra Caverly-Lowery and Meg Jordan in a movement/sound/work/playshop, addressing the theology of today unfolding from previous generations; Anjali, who used Indian Temple Dance technique with contemporary music embracing Eastern and Western approaches to the Divine; Margie Gillis, who helped find body wisdom and communicate the beauty that moves through us; Zab Maboungou, focusing on rhythms and breath in African dance; Sharon Breckenridge showing combinations creating and weaving a basket with dance; Antonio Francesco who helped recall memories to rediscover legends contained within muscles, bones and fibers to witness and reflect life stories; and Carla DeSola, who explored the daily visions of the Festival's theme using a blend of improvisation, movement phrases and dance.

In the afternoon we chose among sixteen workshops. Although we could experience four, it was still a most difficult decision, since each one was special. (There was a one day lecture on "Cultures that Dance Their Myths" and a drumming, healing and forgiving session with Mary Sunbeam.) In the late afternoon, we had informal performances for participants who wanted to share their dances.

In the evenings, there were two wonderful concerts with workshop presenters and faculty performing. Also we had a typical outdoor CornRoast/BBQ and entertainment with TV personality Wayne Rostad, step dancers and fiddlers. Lastly, we experienced a tour of the city, culminating in a wonderful banquet at the beautiful Chateau Cartier.

Obviously we got very little sleep, but when it was over on Friday, there was still the feeling of exhilaration and joy, of having revisited old friends and making new ones, and being challenged physically and spiritually.

Sacred Dance as Holy Wisdom

By YeYere Ife'

Through sacred dance, women all over the world are reclaiming our bodies and experience as our source of deep wisdom. My work as a body-thealogian and dancer began as a spiritual response to the broken spirits of women and as an antidote to violence. I teach a form of sacred dance named *BodyPeace/BodyPrayer* in local and global communities of women including domestic violence shelters. This form uses simple, repetitive movements and prayers designed to make peace with our bodies and connect with spirit.

Healing and empowerment happens when women connect with body wisdom and earth wisdom. We belong to the wind, the river, the fire, the earth. We fold ourselves into seasons and are influenced by the cycles of the moon. We bleed, we cry, we laugh. We reason, remember, integrate and dance. Sacred dance allows for entering into the silos of the body where wisdom is gathered and stored. In movement, we discover and articulate our holy truths. Dance becomes multi-vocied with the power to communicate, to give voice to the voiceless, and to tell stories of healing, transformation and love. Dance provides visibility and presence. We are simultaneously seen and heard. The movements make holy the body.

We dance with the elements.

"O, beloved Spirit of the earth, give us the power for all that we bring to birth" we chant over and over using companion gestures moving into sacred, conscious space where spirit dwells. We create ritual settings to move from the ordinary to the extraordinary. We do this when we step over the thresholds of churches, temples and synagogues. This space allows for the mysterious to be revealed, for the goddesses to enter, for the ancestors to dance among us.

"O, moving Spirit of the air, as we move through change, we know you are there." Sacred dances are for a purpose larger than ourselves emerging out of our experience to transform self and society. Even the bodies that have been violated can be used as statements of power.

"O powerful Spirit of the fire, help us ignite the justice desired." We name our personal and communal intentions. Some dance to heal illness, to heal consumerism, or to end violence.

"O, fluid Spirit of the water, heal us and bless us, for we are your daughters." Sacred dances done in community give power to community values. We dance in the company of women moving into solidarity to renew, inspire, invoke, teach and heal. A dancer proclaims messages with her whole self, her whole body, her whole spirit.

Join with me in *BodyPeace/BodyPrayer.* Together we can change the world.

O fluid spirit

(clap your hands together lightly in front of your body)

of the water

(make wavy gestures with your fingers and hands imitating river water)

heal us

(allow the right hand to caress the body as if anointing oneself with water)

and bless us

(repeat this gesture using the left hand)

for we are your daughters

(fold your arms around your body as if hugging yourself) from her book *Roots in the River: A Thealogy of the Seasons* – for further information regarding the book: contact Ye Yere Ife' at Boton d'Oro Creations, 4610 1/2 Park Blvd, San Diego, CA 92116 or 619-260-0560 or yeyeife@earthlink.net

TRIBUTE TO ARTHUR HALL

(From material gathered for the Journal by Mary Jane Wolbers)

Arthur L. Hall, honorary member of the Sacred Dance Guild and for many years part of the workshop and festivals teaching staff, died of colon cancer on July 6, 2000 in Camden, Maine. He was born April 18, 1934 in Memphis, Tennessee. At the age of sixteen he had his stage debut in the chorus of the *National Negro Opera Company's* production of "The Ordering of Moses" in Washington, D.C.

The next year he moved to Philadelphia, studying dance with Marion Cuyjet, Joe Nash, and John Hines, among several other dance masters. Beginning in 1953, along with drummer Bobby Crowder, his long-time dance partner Ione Nash, George Williams and others, he was a principal dancer in the West African Cultural Society founded in Philadelphia by F. Saka Acquaye. It was this pioneering work, along with that of anthropologist Pearl Primus and Broadway star Katherine Dunham, which was seminal to the reintroduction of West African art and aesthetics to American popular culture for the first time since the tortured days of slavery.

From 1955 to 1958, Arthur served in the U.S. Army, Special Services, stationed in Germany, where he became an expert photographer. Upon his return to Philadelphia, he opened a photography studio. Also in 1958, as director of the *Sidney King Dance Theater*, he first presented "African Sketches," based largely on what he had learned from Saka Acquaye. This company evolved into the *Arthur Hall Afro-American Dance Ensemble*, which lasted for 30 years.

Arthur's artistic vision combined traditional African dances with modern dance. He studied Dunham technique with Syvilla Fort in New York and Caribbean dance with Lavinia Williams in Haiti. Arthur choreographed the controversial, ultra-modern play "Bechlch" in 1967. Also in 1967 as the "Afro American Ensemble of the Theater of the Living Arts," he presented "Mojuba!" on CBS's Repertoire Workshop, the first television program to be broadcast nationally completely in color.

The tumultuous year 1968 began with Arthur and his company performing for African dignitaries in Washington sponsored by the State Department. On April 4th, when Dr. Martin Luther King, Jr. was assassinated, they were in dress rehearsal with Max Roach and Abbey Lincoln for the "Freedom Now Suite." After some debate, the show opened the next day while the city burned about them. Arthur's dancers were on the front lines of the Action Summer Program, performing in parks and city streets through the long, hot summer of 1968. They performed with Count Basie and Dick Gregory, at Club Harlem in Atlantic City and at Jacob's Pillow Dance Festival in Massachusetts. At year's end they produced another television program, "Africa's Children."

Arthur was the cultural arts director of the Model Cities program in Philadelphia for the life of the program 1968-1974. Working with First Pennsylvania Bank and Philadelphia National Bank, he founded and directed the Ile Ife Black Humanitarian Center on Germantown Avenue in North Philadelphia in 1969.

In 1973 Arthur directed the full length ballet "Orpheus," with Odean Pope as music director, inspired by the Brazilian film "Black Orpheus." He performed his signature dance "Obatala" with the Philadelphia Orchestra. He continued with other ballets: "A City Called Heaven," "Aida," "Fat Tuesday & All That Jazz."

As captivating dancer and as unique a choreographer as Arthur was, he is perhaps most widely loved and remembered as a master teacher. He has taught classes for thousands upon thousands of people over the past century, including workshops and festivals for the Sacred Dance Guild. Arthur was gifted with an ability to read his students and tailor his classes to individual needs. His therapy classes for the physically or mentally disabled were always joyful, and frequently produced near-miraculous results. He had an active schedule of master classes for teachers across the country.

He received numerous awards from the City of Philadelphia and her institutions and from the Commonwealth of Pennsylvania, most notably perhaps the Pennsylvania Governor's Award for Excellence in the Arts on the same program with James Stewart and Eugene Ormandy. In 1997 he received special recognition for Excellence in Arts Education from the Governor of New Hampshire for more than twenty years of service to the children of that state.

Eulogies and personal remembrances may be posted and viewed on Arthur Hall's website at www.agate.net/~ile or sent via e-mail to ile@agate.net.

Dance of the Woman s Spirit Carla DeSola January 8-12, 2001

Carla DeSola teaches "Dance of the Woman's Spirit January 8-12, 2001 at the Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709. The course description is as follows: Delving deeply into the wisdom of body/spirit byway of dance, we touch our feminine core, finding renewed faith, strength and beauty.

Each class session includes movement meditation and warm-ups, as well as guided improvisations developed around potent images from scripture, literature, art, and life. We focus on selected women of scripture and history and bond with them through movement, weaving our stories with theirs in a final dance/ritual.

Course meets Monday through Thursday 9:30 am to 3:00 pm, and Friday 9:00 am to 1:00 pm. Information can be obtained from PSR Registrar: 510-848-0528.

Judy Hollandsworth and Toy True demonstrate appropriate drapes for leotards.

THE SACRED DANCE GUILD TUITION ASSISTANCE
TUITION ASSISTANCE UP TO FIVE HUNDRED DOLLARS

Provides up to Five Hundred Dollars to be used for tuition assistance by full-time students enrolled in post high school education.

Applicant must be:

1. An active member of the Sacred Dance Guild
2. Currently enrolled or accepted as a full time student in theology

Submit a statement, no longer than two pages. Include:

1. Description of goals in relevant areas such as professional, academic, community, Sacred Dance Guild services
2. Commitment to Sacred dance. Include involvement in Sacred Dance Guild, and volunteer work in community in theology and the arts, etc.

Submit one reference that can speak to the above topics in your behalf.

Applicants are judged on involvement in Sacred Dance Guild activities, leadership potential on Sacred Dance Guild committees or other arts or theology related organizations, relationship of goals to further sacred dance, accomplishments, related course work and evidence academic success.

Application deadline October 15, 2000.

For more information: Contact Ann Marie Blessin, Sacred Dance Guild Director of Development, rhblessin@juno.com, 303-377-9114.

All attachments must be typed. Incomplete applications are not considered.

Send to: Sacred Dance Guild Scholarship Awards Committee, 762 Olive Street, Denver, CO 80220, USA

Name _____

Social Security _____

Address _____

E-mail _____

Daytime Phone _____ Evening Phone _____

Sacred Dance Guild Region or Chapter Membership and Service Position _____

Program enrolled in _____

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SACRED DANCE GUILD PROFILES

Mary Jane Wolbers: Dancing Her Faith

By Rebecca Wright Phillips

Did you know ???? that Mary Jane Wolbers:

*was once called The Poconos' Queen of Dance

*has been a Professor Emerita of East Stroudsburg University, East Stroudsburg, PA

*created a children's program at the University, teaching each weekend for over 30 years withot remuneration with the philosophy of "developing youngsters who have a positive self-image, integrated personalities, and the capacity for enjoying life to the fullest."

*earned a graduate degree from University of Wisconsin where she was mentored by the renowned dance educator Margaret H'Doubler

*at 75 still has danced everyday saying, "I consider it important to keep this tired old body in shape and perhaps create something."

*was a featured presenter at Dance and the Child International (DaCI) in London, England in 1988

*was a featured speaker at the first conference on Religion and the Dance, sponsored by the National Council of Churches

*served four terms as Program Director, two terms as President, many years on the Executive Board and on the Board-at-Large, and is now the Archivist for the Sacred Dance Guild

*was awarded the Distinguished Dance Service Award by the Monroe County Arts Council and the Pennsylvania Dance Network

*treasured most the "benediction" given from a minister with whom she and her teenage dance choir worked: "May God bless your creative ministry."

*was featured in a program on "Liturgical Dance" which was televised in 1998 for the "Spirit of Dance" series aired in the Boston area.

*was honored with a *"Mary Jane Wolbers' Day"* by the Constitution Chapter of the SDG in 1996

*discovered through the "church basement days," when dance was seeking acceptance as a valid means of religious expression in western Christian churches, that "it is not a place or a time that makes an experience 'sacred.'"

*said, "I sort of had a gut feeling I was born dancing."

Mary Jane Wolbers

This beautiful, spiritual, dance artist has danced her faith for over 50 years. Her contributions to the Guild have been an inspiration to all of us. Many individuals across the globe have been brought closer to God by her dancing, her spirit, and her dedication. May we have many more years of dancing with Mary Jane Wolbers—a woman of light, a woman of faith, a woman born of the dance!

Now Available to Current Members Christmas Gift Memberships in the Sacred Dance Guild

A very special gift is now available for you to give. Here is an opportunity to introduce a friend to the Sacred Dance Guild through a CHRISTMAS GIFT MEMBERSHIP. The benefits are numerous including an annual Directory, a SDG *Journal* three times a year, reductions at workshops and our Annual Festival, calendar of sacred dance events, not to mention wonderful opportunities in networking with others doing liturgical dance.

This offer is open to all 2000 SDG members. The cost of each gift membership is TWENTY DOLLARS and applies to individuals only. The GIFT MEMBERSHIP is good for one year from May 1, 2000 to May 1, 2001. It may not be renewed as a gift membership.

To order, please fill out the form below and return with your check for total amounts of gifts at TWENTY-DOLLARS each. Payments for GIFT MEMBERSHIPS should be included with your own membership renewal. A special letter will be sent to each gift member informing him or her of your generosity.

Thank you for introducing the international SACRED DANCE GUILD to your friends.

Please complete and return to: Carla Kramer, 2558 Delaware St., Wickliffe, Ohio 44092-1212, USA. Make checks out to SDG.

Your Name _____
Address _____
City _____
State _____ Zip _____ Country _____

Enclosed is my payment for _____ Christmas Gift memberships at $20.00 each. (Please note: Additional gifts may be listed on a separate sheet. Please include information as requested above.

Please send GIFT MEMBERSHIPS TO THE SDG in my name to:
1. Name _____
Address _____
City _____
State _____ Zip _____ Country _____

2.Name _____
Address _____
City _____
State _____ Zip _____ Country _____

SACRED DANCE GUILD FESTIVAL 2001
CALL FOR PRESENTERS

Dates: July 22-29, 2001
Location: Hawai i Preparatory Academy, Kamela, Hawai i
Dancing Pacific Winds

The theme Dancing Pacific Winds is born of three ideas. Dance of the Pacific Basin and Pacific Rim Nations, pacific meaning calm and meditative practices, and The Wind which is the element that we are focusing on to show our unity in our diversity. Ka Makani (the wind) is the Mascot of HPA our Hosting institution. Ka Makani in the culture of Hawai'i has many names and feels.

Thank you for offering your time, talent and creative spirit to the Sacred Dance Guild Festival 2001. All proposals that are legible, complete and received by October 1, 2000 will be given our most thoughtful consideration. Proposals may be submitted in paper or electronically. If you wish to be notified of the receipt of your proposal, please enclose a self-addressed postcard, or an e-mail address. Notification of the status of proposals will be sent by November 15, 2000.

1. Presenter Information:
Name: _____
Address: _____
Telephone: _____e-mail_____
Fax _____SDG Member since _____

2. Briefly summarize what you would like to present (attach a separate in-depth description of no more than 250 words) _____
Suggested Title (12 words or less) _____
Length of time needed: _____

3. Relationship to Theme Dancing Pacific Winds: _____

4. Your Experience and Background and/or Credentials: _____

5. Brief Biography: _____

6. Class/Presentation Style: _____

7. Target Group(s): What type of students are you targeting? Are there any prerequisites? (For example experienced or trained dancers, New or untrained dancers, Youth/Teens, Children (ages ___), Seniors, All levels, All ages) _____
Maximum Class/Group Size: __20 __30 __40 or specify number _____

8. Room Requirements/Preference: (Please indicate any "must" haves!) __Empty Room __Wood Floor __Outdoors (inside space in case of rain) Please note if you have any specific space/room requirements: _____

9. Please indicate equipment or materials that you would like us to provide: __Cassette Tape Player __CD Player __VCR/Television __Computer display __Chart/Markers/Chalkboard __Microphone __Other _____

10. Comments: (Please indicate any specific requirements and/or any pertinent information in addition to that provided above: _____

11. Discography: Please be prepared to submit a list of music used in classes so a list can be distributed to the festival participants.

PLEASE SUBMIT 2 copies of this form with 2 copies of a typed description of your presentation (maximum 250 words). Web sites, pictures and/or videos are welcomed.
Proposals must be received by **OCTOBER 1, 2000:**
Presenters from Hawai'i Pacific & Asia: Lucia Samuels, SDG Festival 2001, 80 Makakai Place, Hilo, HI 96720, 808 969-7991 LDS@aloha.net
Presenters from Americas and Europe: Mary Francis Hopkins, SDG Festival 2001, 13319 Fairfield Circle, Chesterfield, MO. 63017 314-434-5094 Mblest@aol.com

THE SDG IDEA CORNER

STEP BY STEP

By Karin Goodman, Sacred Movement Group
First Presbyterian Church, Phoenixville, Pennsylvania

The Sacred Movement Group presented "Step by Step," an interpretation of Jesus' journey to the cross. The inspiration for this dance was truly a vision from God. One morning during our Sunday School opening exercises the song "Step by Step" was played. As the bagpipes sounded I saw a procession of people slowly gathering at the communion table. As the song ended I saw a cross raised high. I could not get the song or the image out of my head for weeks. It was not until I shared it with others that it expanded to the "palm dance" seen on Palm Sunday.

We processed into the sanctuary waving palm branches to the sound of bagpipes. As the song continued we began to form a spiral, that eventually created two concentric circles. As the lyrics drew to a close, the outside circle knelt, laying their palms down. Then the inside circle rested their palm branches on their hands, like an offering, while a bare grapevine cross was slowly lifted high. As the last few beats of the music played, we remained still to emphasize the meaning of the movement and the lyrics.

And what does all of this symbolize? I did some research to see if there was more than just the reflection of events of the Holy Week. Here is what I found.

The palm branch "among the Romans...was traditionally the symbol of victory. This image was carried over into Christian symbolism, where the palm branch was used to suggest the martyr's triumph over death. Christ is often shown bearing the palm branch as a symbol of His triumph over sin and death. More often, it is associated with His triumphant entry into Jerusalem." (Signs and Symbols in Christian Art by George Ferguson) The bagpipes and the tripodium (3 steps forward, 1 step back) added to the ceremonial nature of that day. It is understood that the tripodium is one of the first known movements in liturgical dance.

The spiral is an ancient symbol of energy and is frequently used in Celtic art. The spiral formation we created represents the transformation, or turn of events during Holy Week.

"The cross is one of the oldest and most universal of all symbols. It is, of course, the perfect symbol of Christ because of His sacrifice upon the Cross. In a broader sense, however, the cross has become...the emblem of atonement, and the symbol of salvation and redemption." (Ferguson) As the palms were lowered and the cross was raised, God sacrificed His only Son, our Lord for us, so that we might live. And so we shall by God's grace.

Therefore the movement with the lyrics represents not only Jesus' journey to the cross, but also our journey, as we seek Him, and learn to walk in His ways. The lyrics state, "I will ever praise You" (the palm processional). The spiral is our transformation or realization of what we must do for our Lord. The laying down of the palms and lifting high the cross represents our need to put aside our earthly glories, to take up our cross and follow Him. Al the while we are learning to walk in His ways, comforted by knowing that with each step, He will lead us.

Oh God you are my God,
And I will ever praise You (repeat)
I will seek you in the morning
And I will learn to walk in Your ways.
And step by step You'll lead me
And I will follow you all of my days.

Music performed by Rich Mullins. Choreographer: Karin Goodman & the Sacred Movement Group, First Presbyterian Church, Phoenixville, PA
Dancers: six to ten people (various age groups, if possible)
Props: a) elegant palm branches, one per dancer

b) wooden or grapevine cross (at front of sanctuary, under Communion table, until needed)
Movement:
Summary: The movement with the lyrics represent not only Jesus' journey to the cross, but our journey, as we seek Him and learn to walk in His ways.

Stage 1 – Procession with palms (bagpipes, 1st time through the lyrics) Praise, representative of Jesus' triumphant entry into Jerusalem

Stage 2 – Spiral (2nd time through the lyrics) Transformation

Stage 3 – Laying down of the palms and lifting up of the cross (last two lines repeated) Putting aside earthly victory and Christ's sacrifice for us.

Count in 4: Right step forward (both hands gracefully holding single palm branch) arms from down center to up right; Left step forward, arms from up right to up left; Right step forward, arms from up left to up center; Left step back (touch), arms from up center to down center (bow)

Use the above movements to process in during the opening bagpipes and the child singing the lyrics the first time through. Begin the group spiral/circles on the second time (adult singing). Be in final formation by the time the words end the second time. The music will slow down and repeat the last two lines.

On the 1st line of the repeat, outside circle breaks off to lay down palms: Count l: Palm branch in inside hand, circle up, over, and down to outside, kneel on floor, head bowed, hold 2 and 3.

On the 2nd line of the repeat, the inside circle remain standing, lays palm branches in their hands like an offering, head bowed, possible lunge toward the cross.

On the last word *day*, one person slowly raises wooden/grapevine cross with both hands above head, head looks up at cross.

All dancers remain in position until last note of music is played. Can can end here or count to 4 then begin recessional in silence.

Recessional: Cross person, keeping cross above head and eyes on cross, slowly turns to leave the sanctuary. Then one by one each palm bearer follows, with their palm in a different praise or offering position.

A FEW GEMS

From JoAn Huff

A few gems concerning movement which were gleaned from the Tai Chi class:

1) As you dance think of your elbows being heavy. This will keep the shoulders down without adding tension.

2) For a gentle, non-tense feeling in the hands, concentrate on the center of the palms, the spot where the middle finger touches the palm when it is flexed. For Christians this would be the spot of the nail holes on the crucified Christ.

3) When rotating the body in the horizontal plane concentrate on turning the navel and then letting the rest of the body follow.

THE SDG IDEA CORNER

PROCESSIONAL HYMN

Choreography by Sylvia Bryant

Music: "Joyful, Joyful, We Adore Thee"

Starting Position – Stand erect, arms down to the side. Legs together, feet parallel to the floor.

Count 1 2 3 4

Joyful, Joyful, we adore thee

Step 1 – Start on the right foot at the same time bring the arms in to the body in a flexed position in preparation for extending arms in an upward push. Fully extending arms. Palms facing away from the body. Repeat the same movement on the left side. Let the head follow the movement of the arms.

Arms and feet – Right – Left – Right – Left

Count 1 2 3 4

God of Glory Lord of Love

Step 2 – Continue walking as you bring arms down to the side, lifting arms upward through the center of the body. Let the head follow the lifting of the arms. Tilt the trunk backward slightly as you continue to walk. Then bring arms down and cross them in front of the chest. Focus upward.

Count 1 2 3 4

Hearts unfold like flowers before thee

Step 3 – Repeat the movements for Step 1

Count 1 2 3 4

Opening to the sun above

Step 4 – Repeat the movements for Step 2

Count 1 2 3 4

Melt the clouds of sin and sadness

Step 5 – Repeat the movements for Step 1

Count 1 2 3 4

Drive the dark of doubt away

Step 6 – Repeat Step 2

Count 1 2 3 4

Giver of immortal gladness

Step 7 – Continue walking. Put left hand in the palm of right hand. Hands should be placed approximately 12 inches in front of chest

Count 1 2 3 4

Fill us with the Light of day

Step 8 – Take the right hand in a fist-like position and pour into the left hand, clap hands together on LIGHT and then break forming a small circle with the hands swinging upward. Hands should be open, palms facing away from the body.

Count 1 2 3 4

LETTERS TO THE EDITOR

continued from page 3

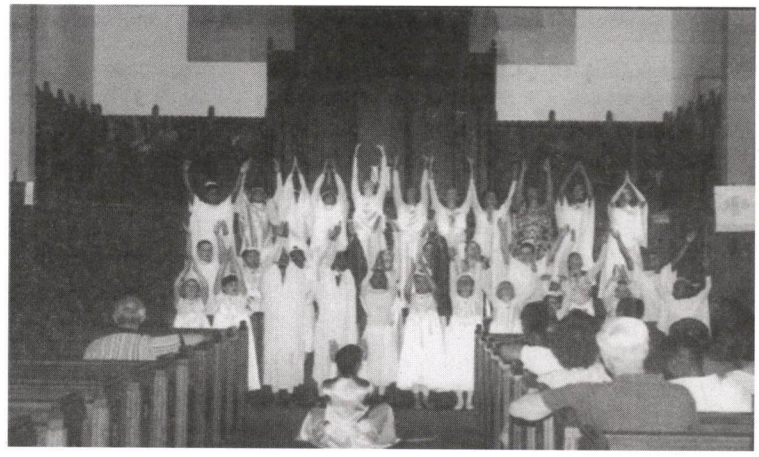
to enable us to invite guest artists and touring companies to Berkeley. This will benefit the field and supporting communities through cross-fertilization among artists.

I look forward to your reply. I deeply appreciate your support, interest, and suggestions.

From Doug Adams, August 8, 2000

Carla is asking us for help so she may reach many more persons and help them through her dance work. Please send your tax-deductible contribution by check made out to "The Center for the Arts, Religion, and Education" and mail your check to: The Center for the Arts, Religion, and Education, 2400 Ridge Road, Berkeley, California 94709. Please indicate whether the contribution is for "The Carla DeSola Fund for Assistance for Sacred Dance" or for the "DeSola/Adams Sacred Dance Endowment" which supports Carla's compensation for teaching of sacred dance courses or whether your gift is to be divided in half to each of those two funds.

(Editor's Note: Included with your Directory was a list of SDG Endowments: Carla DeSola/Doug Adams Sacred Dance Endowment, Carla DeSola Fund for Assistance for Sacred Dance, The Memorial Endowment Fund of the Sacred Dance Guild, The Sacred Dance Endowment Fund, Margaret Taylor Doane Endowment for Sacred Dance and the Connie Fisher Endowment Fund for Sacred Dance. As you can see Sacred Dance needs your help!)



All the workshop participants in the Lord s Prayer with Toy True directing. See page 12 for details.

From Mary Jane Wolbers, August, 2000

"Life: Handle with Prayer and Thanksgiving."

That prayer has a positive role in healing can not be denied. It was recognized in primitive societies and practiced as therapy throughout human history. Before the advent of verbal language, bodily movement was used as the medium of expression: DANCE. Humankind continues to pray for healing. And if the words just won't come, we can dance our supplications. It is important to remember that prayer is not retroactive. Guild members can no longer pray that Arthur Hall be healed; he is gone.

The recent admission by the American Medical Association that "prayer works" is noteworthy. It is therapeutic for both the giver and the recipient. Now, while the medics are studying this phenomenon, to find out just how it works, the doctors in Cleveland, Ohio, are meeting with ministers to learn how to pray with their patients. Bless those folks at Case Western Reserve University in Cleveland for giving initiative to this action!

I wonder if Rodale Press' Prayer, Faith and Healing by Kenneth Caine and Brian Kaufman is on the required reading list at C.W.R.U. It should be on yours! Among the contributors are: seventeen doctors, registered nurses, hospital chaplains, professional theologians, counselors, and therapists.

In the unique and priceless mission that binds Sacred Dance Guild members together, we are empowered to offer prayers – verbal and danced – for those who need our help. We also need to celebrate the triumphs of those who achieve well-being, happiness, success in their personal lives. The Guild is more than an organization; it is a camaraderie of incredible Spirits who need our graces and gratitudes. Let's DANCE to that!

YOUTH YAK

From Judy Hollandsworth; Children's Workshop and Concert

At High Street United Methodist in Muncie, Indiana the Toy True's Dance companies: *Parables, Visions, Blessings*, and *All the King's Men* gave a workshop and a concert in the form of a demonstration. Toy's groups are the dance choirs of First United Methodist in Dowagiac, Michigan. Other dance groups that participated were *Spirit of David Youth Dance Ministry* and *High Street Movement Choir*. The workshop grew into something more than anyone had anticipated. Inner city children from Muncie participated in the workshop and concert. Another group from Merrillville, Indiana did come and there was excellent participation.

There were a wide variety of styles represented from Judy Hollandsworth's very formal Agnus Dei to Ayanna's "Stand," and Judy's "Gospel," and Toy True's very moving and spiritual style for most of the pieces. Toy's students do much of their own choreography and many of the concert pieces were theirs. Her rule is to approve of the music and the dance before it is presented. She also supervises the costuming.

Toy, Judy, and Indi Dieckgraf are considering doing a Regional Festival in 2001, because festival was in Canada this year and Hawai'i in 2001 are not possible for us. Indi Dieckgraf has offered St. Mary's College near South Bend as a dance and dorm space for this.

We have a couple of stories to share. Just as all the kids were assigned to classes and started to practice the pieces with the whole workshop group, the fire alarm went off. We evacuated 50 kids to the parking lot. (The last time Kara left town with Toy, we had a fire. Remember Cleveland?) We were already 30 minutes behind, so we organized them beside High Street's church bus and learned the Lord's Prayer in the parking lot. We took it to the streets, even though it had not been planned—at least, not by us. A sensitive smoke detector in the sanctuary seemed to be the cause, according to the fire department. Contrary to popular believe, we did not light even so much as one candle before it happened. In fact we lit no candles until 8:00 p.m. at the concert.

The visit to the YMCA for showers was also interesting. The Y had been unable to let us swim, because they needed an extra lifeguard for 30 people. I knew the kids really wanted to swim and our size had dwindled to 20 due to some of the group having other plans. I decided to ask. The lifeguard agreed with at least one adult also swimming. Toy laid down the law, "All right, you have 30 minutes to be in this lobby ready to go back to the church." As we were leaving, Kara overhead this remark by one of the Y attendants. "Did you see that? Those women came in here with all those kids. They swam, had showers and got dressed and the women had their makeup on when they left." What they didn't know is that Parables has a strong buddy system and the women had to do their makeup quickly, because when we got back to the church, we would have at least five kids needing something.

After a sensitive smoke detector set off the fire alarm, the practice for the Lord s Prayer continued in the parking lot.

Red Roses to Our Donors
From the Director of Development Ann Marie Blessin

On behalf of the Sacred Dance Guild, I wish to thank those who contributed so generously to the Memorial Endowment Fund. BECAUSE of you, ten people were able to attend the annual Festival and one theological student was assisted at Seminary School.

RED ROSES TO: Barbara Tener, Lisa Woods, Jean Kaldahl, Martha Fairbank, Philip Paris, Margaret Taylor Doane, Joanne Orr, Johannes Jordan, Marguerite Eden, Lucille Knopf, Anita Bondi, Susan B. Smith, Barbara Cheney, Elaine Friedrich, Matteo Vittuci, Alice Elle Raider, Iris Stewart, Carla De Sola, Suzanne Tushar, JoAn Huff, Allegra Silberstein, Nancy Young, Leslie Alston, Helen Lesniak, Doug Adams, Joan Sparrow, Dee Baker, Cathy Saine, Kay Troxell, Jeri Lynn, Gordon Ommen, Marlene Whitney, Margaret Marzal, Regina Bowman, Gwen Bowen, Catherine Barsotti, Margaret La Hive, Glenda Nelson, Laura Starck, Evelyn Okamoto, Virginia Howard, Phil Porter, Susan Johnson, Linda Lincoln, Carolyn Moon, Mary Jane Wolbers, Tanya Cimonetti, Betty Walker, Jo Ann Fryer, Dee Baker, Toni' Intravaia, Barbara Lyon, Joann Flanigan, Dorothy Ann Johnson, Joyce Barnard.

There were fifty-six donors donating $2958 this year. Thank you for keeping the dancing spirit of the Sacred Dance Guild alive and well.

TUITION ASSISTANCE ANNOUNCEMENT

This program is designed to assist promising students who plan to use their talents in sacred dance in church and community.

Five Hundred Dollars per year

Must be a full-time degree candidate in theology, a member of the Sacred Dance Guild,

Active in sacred dance, leadership ability, demonstrate financial need.

Committee on Sacred Dance Guild Scholarship
Sacred Dance Guild Director of Development
Ann Marie Blessin
762 Olive Street
Denver, Colorado 80220

SACRED DANCE GUILD CHAPTER NEWS

NORTHERN CALIFORNIA CHAPTER

Chapter Officers: President, Barbara Tener, Treasurer, Dan Johnson and Representative, Susan Olsen

SOUTHERN CALIFORNIA CHAPTER

Chapter Officers: President, Catherine Saine, Vice President, Suzanne Horn, Treasurer, Judith McHenry, Editor, Christina Wioch and Representative, Stella Matsuda

CANADIAN NATIONAL CAPITAL (OTTAWA) CHAPTER

Chapter Officers: President, Ellen Forrester, Treasurer, Elizabeth Macies, Secretary Wendy Morrell and Representative, Wendy Morrell

On February 12 and on June 17 Sacred Arts Workshop presented Celtic Evensong with Sacred Dance, Taize Music; the Bronson Center in Ottawa also held Epiphany, Lenten Labyrinth Walk, Celebrating the First Light of Easter, Celebrate Pentacost worship service. Wendy Morrell also reports a Drum Workshop featuring Canada's "Michel Seguin" at Bells Corners United Church in Ottawa.

"Dancing on Eagles Wings," a spiritual renewal retreat was held at Stewart House on February 11 and 12, in Pakenham with Ruth Richardson facilitating.

"Initiation" in Toronto was offered by "Transendance – Dance as a healing path" in January; "Transform Your Life and Work" was held in February in Ottawa with Tanis Helliwell leading.

The Weavers Gallery, at Carleton University presented "The Web Collection" in Ottawa on August 8 for the SDG Festival.

CONSTITUTION CHAPTER

Chapter Officers: President Berenice Fickes, Treasurer, Ellen Roberts Young, Recording Secretary, Barbara Arbaugh, Editor, Kat Pettycrew and Representative, Brenda Doyle

Five members of the Chapter were present at Festival 2000 in Canada and a good time was had by all.

Mustard Seed Dance Company had a wonderful Beach Workshop in May. Water was the theme. This is an annual workshop, along with its Companion Fall Woods Workshop. Both are open to all interested.

Brenda Doyle taught "Body's Wisdom, Spirit's Song" at Kirkridge Retreat Center in eastern Pennsylvania in October. Brenda also participated at the "Celebration of the Arts" in Delaware Water Gap, Pennsylvania in September.

HAWAI'I CHAPTER

Chapter Officers: President, RuthMarie Quirk, Vice President, Bro. Dennis Schmitz, Secretary, Leina 'ala Pilares, Treasurer, Bernie Gaskell and Representative, Rebecca Simmons

RuthMarie reports: Plans for Festival 2001 continue. The Vision team is international and working largely over e-mail and web page postings. We are open for suggestions and are accepting applications for presenters. Deadline is October 1. Contact Mary Francis Hopkins, St. Louis or www.sacreddanceguild.org for details.

NEW YORK, SOUTHWEST CONNECTICUT CHAPTER

Chapter Officers: President, Ann Pomeroy, Secretary, Philip Paris, Treasurer, Joyce Smillie, Program Chair, Ruby Wiles and Representative, Carol Sundquist-McCarthy

Carol Sundquist-McCarthy, chapter representative, reports: At St. Ignatius Church in New York City, Sunday June 25 the Chapter held a Dancer's Forum. It was a time for dancers who wished to show their work, either finished, in progress, or revised. Participants were Dina Mann, Mary Christine O'Connor, Carol Sundquist (McCarthy), and Pastor Ruby Wiles. Pastor Wiles danced with three children from her congregation. President Ann Pomeroy danced a piece choreographed by Reverend Robert VerEecke of the Boston Liturgical Dancers.

There was time for reflection after each piece following suggestions printed by Dina Mann, program coordinator. After refreshments positive feedback was offered. This was an uplifting experience, a chance to show pieces and another meeting is planned.

There are two new officers to the chapter: Dina Mann, program chair, and Carol Sundquist (McCarthy), chapter representative.

From JoAn Huff: All five of the *Chi Rho Dancers* from Faith United Church in Oswego attended the festival in Ottawa. In the sharing we presented "Hallelujah" to music by Duke Ellington and received a most enthusiastic response. We danced it at our church August 20 along with the movements to the Taize "Gloria" which I learned from Alexandra Caverly-Lowery at Festival. And, on August 27 I danced "Psalm 113" to a spoken recitation of it. In September three of the dancers presented "The Lord is My Salvation" expanding the choreography by Julie Ashworth which accompanied the anthem in the series Psalms for the Seasons from Augsburg Fortress.

OH-PENN CHAPTER

Chapter Officers: President, Carla Kramer, Secretary, Barbara Eppich, Treasurer, Helen Lesniak and Representative, Annie Zahradnik

"Miracle Dance 2000" celebrated the millennium with 10 billion dancing feet on the first hour of 2000 around the planet! Rainbow Child International of Bryn Mawr sponsored this unusual event. (Ed. Note: If anyone followed this challenge, do write the *Journal.)*

Fanchon Shur reports that "Fundamentals of Developmental Movement" courses were held in the winter and spring of 2000. "Growth in Motion" was held in Cincinnati, Ohio.

POTOMAC CHAPTER

Chapter Officers: President, Joceile Nordwell, Secretary, Elaine Diggs, Treasurer, Kathryn Sparks, Programs, Constance Bibb and Representative, Mary Ann Vineyard

ROCKY MOUNTAIN CHAPTER

Chapter Officers: President, Judy Rutledge, Vice President, Sally Goerner-Mead, Secretary/Treasurer, Dory Duncan and Representative, Kim Fields

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

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- One-quarter page.....60.00
- One-eighth or business card..40.00

Ad per THREE (3) issues
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- 1-10 words.....$5.00
- 10-20 words.....8.00
- 20-30 words.....13.00
- 30-40 words.....17.00

WEB-SITE CALENDAR UPDATES

Keep your activities posted on the Internet.

Check for format www.sacreddanceguild.org

Click on calendar .

People do search the Internet for workshop leadership and events to attend.

Colley Ballou, Public Relations Director, e-mail: Colley@juno.com

SACRED DANCE GUILD ACTIVITIES

ILLINOIS

St. Teresa's choir presented a Way of the Cross program with musical meditations, sacred dance and short spoken reflections in March at Belleville. The program was enhanced by sacred dance interpretations of Tina Becherer, Brandi Hodges, Heather McGinley and Lauren Peranich, all of O'Fallon. The hour-long presentation led people into the spirit of Holy Week with reflections that invited people to walk with Christ and those who suffer.

Bishop Wilton Gregory blessed the new altar at St. Mary's Parish in Trenton. This parish celbrated the church's 140th anniversary. Liturgical dancer Clare Reigle was part of the worship service.

INDIANA

Judy Hollandsworth reports: Dance Workshop for Children and Teens was presented in May by *Parables, Visions and Blessings Dance Choirs* of the First United Methodist Church, Dowagiac, Michigan at the High Street United Methodist Church in Muncie. The program following was entitled "How Beautiful Are the Feet."

MASSACHUSETTS

The Sacred & Liturgical Dance Study Program with Robert VerEecke, S.J. and the *Boston Liturgical Dance Company* held a two-week course and workshop from July 26 to August 6 at Boston College, Institute of Religious Education. This afternoon workshop (Liturgical Dance: Form and Content) offered participants the opportunity to learn dances that may be used in the context of liturgical worship. "Dance: An Invitation to the Sacred" explored the sacred place of the body in prayer and worship in the contemporary experience.

MICHIGAN

On August 25-27 Wisdom of the Body: Play as Spiritual Practice led by Cathy Ann Beaty was held at The Leaven Center, Lyons, Michigan. This retreat honored that deep knowing by inviting participants to experience Interplay, a philosophy and practice that included movement, voice, story, stillness, individual and group play, humor and poignancy.

NEW JERSEY

Sylvia Bryant writes of the Northern New Jersey Sacred Dance Guild's Second Annual Concert on June 25 at the First Methodist Church in Montclair. "Best Works for God" featured the BIBAK (Northeast) Music and Dance Group. They celebrated the Filipino culture through music and dance: "War Dance" and "An-an-ninit." The director of BIBAK is Erwin Killip. Also participating in the concert: *Mustard Seed Dance Company*, directed by Christina Edwards-Ronning; St. Paul Baptist Church "Victory" Liturgical Dancers, directed by Kate Jenkins; Covenant Life Ministries, directed by Lisa Attles, former principal dancer from Dance Theater of Harlem. Others in the program: Saundra Woody, praise dance soloist; *The Good Shepherd Grace and Praise Dancers*, directed by Gail Jorgensen; The *Shekinah Praise Dance Ministry*, directed by Raquel Horn; *Grace Dance Consort*, directed by Judith Burwell; and Sylvia B. Bryant, sacred/liturgical dancer and regional director of the Northern New Jersey Sacred Dance Guild.

Sylvia also reports that the Northern New Jersey Sacred Dance Guild held a workshop on November 6, 1999 and a spring workshop on May 21, 2000.

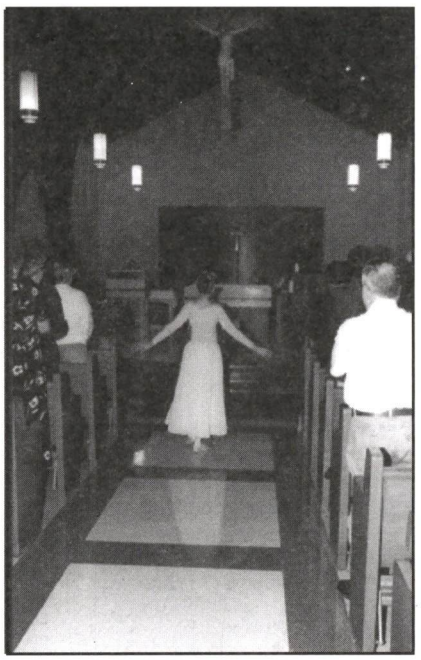
The *Avodah's* Fifth Summer Workshop in Liturgical Dance was held in June at the Hebrew Union College-Jewish Institute of Religion, New York City. Faculty was headed by Dr. JoAnne Tucker with Linda Kent, Amichai Lau-Lavie on the teaching staff.

NEW ZEALAND

Sally Trip reports that at her small church's gathering at a camp she taught dance. One was a welcome dance she had learned from Cynthia Winton-Henry at Pacific School of Religion several years back; another was to the Taize "Gloria." Talking about prayer at her church discussion group, she commented that dance was prayer for her. She also made a suggestion to the Guild that when asking for addresses on web sites, ballots and other mailings we include a "field" or space for country.

NORTH CAROLINA

"Let the Whole Earth be Filled with His Glory!" was the inspired title of The Fourth Annual Worship Dance/Creative Arts Week at the Resurrection Lutheran Church, Charlotte, North Carolina from July 10 to the 14th. Faculty included Michael and Mary Cadle, Kim Beveridge, Phillip and Maura Hoagland, Jill Pelhan, Teresa Gardner, Gaye Dimmick, Cathy Lash, Marco Caponi, Debbie Graafsma, and Cindy Gilmer.



The St. Francis Xavier Movement Choir s Director Toni Intravaia leading the Centennial Celebration.

MEMOS FROM THE MINUTES
SACRED DANCE GUILD
EXECUTIVE BOARD MINUTES

Copies of reports filed at Board Meetings are available to members by request to the President.

Please check the SDG Journal Directory listing for your e-mail address. Make corrections to: Carla: Cekram@aol.com – Carbon Copy to: Colley@juno.com

ARCHIVES UPDATE

Arrangements have been completed to move the Archives to the Dimond Library/Archives and Collections Division, University of New Hampshire, Durham, New Hampshire. This is a new nineteen million dollar facility with exceptional technology and accessibility.

Materials for the Sacred Dance Guild Archives are welcomed. Please identify all items – programs, news clippings, tapes, videos, chapter newsletters, photos, etc. – giving Guild and member involvement, date, place and source. Print and electronic memorabilia should include name and date of publication, and identify an individual or group as member(s) of the Sacred Dance Guild. Remember to recognize your affiliation with the Sacred Dance Guild, and give the month, date, and year of the event in your publicity. We will do our best to restore older items for the Archives, and return originals on request. Send by FIRST CLASS MAIL, in appropriate document mailer (or equivalent), to Mary Jane Wolbers, Archivist, P.O. Box 187, Temple NH 03084.

SDG FAMILY NOTES

At the Executive Board meeting in Ottawa, it was unanimously decided that we needed a section devoted to our members' family lives which would deeply concern us to know more about. And in so many instances, no one hears about their journeys. This column is the beginning of an answer to this plea. Do feel free to send any notes or concerns about our SDG Family.

Arthur Hall, an Honorary Member of the Guild and Festival faculty member since 1968, died on July 6. Plans are being developed for a series of simultaneous celebrations of Arthur's life at various locations. These plans are still in the early stages; a tentative date of Saturday August 26 was proposed. Arthur dedicated himself to the celebration by the African-Americans' of their consciousness of their African roots via dance. In addition, he sought through dance to bring to people of all cultures and origins an appreciation of the human soul. Arthur served the Guild at workshops and Festivals since 1968. He enthusiastically promoted the SDG in his extensive performing and teaching travels.

Priscilla Richardson, former Guild Archivist, is recuperating at home. She is gradually regaining strength after her bout with cancer, having been treated with the most drastic chemotherapy available. Her doctor warns that cancer may recur but right now, "all's clear." She thanks Guild members for their prayers.

Kathryn Haute of Tucson, Arizona was ordained August 27.

Mary Johnson is at Summerhill (an Assisted Living Facility), 183 Old Dublin Road, Peterborough, NH 03458. Current therapies seem to be keeping the Alzheimer's stable, or at least slowing its progression.

Dana Schlegel is finding ways to serve the Guild, despite the progression of MS. The current edition of the Constitution Chapter contains accounts of two recent workshops he has given, and reminds us how much resourceful persons like Dana have to give, despite a disability.

Jeanne Fuller, a former Program Director and Guild leader, is at home, recuperating from heart surgery: 10 Hickory Lane, Darien, CT 06820.

Virginia Huffine is struggling with eye problems and need our encouragement and support.

Joan Sparrow held a two-day celebration, noting her 80th Birthday. Some 80 relatives and friends enjoyed the festivities. Mary Jane Wolbers represented the Guild.

Mary Jane has "found" **Carolyn Deitering**; she is now Carolyn Ancell. Her address is: 1721 West Klamath Drive, Tucson, AZ 85704. Once a Guild member, she is now writing bilingual religious educational materials and is interested in serving the Guild as a resource and/or "Ecumenical Conference Chaplain." Her materials are being forwarded to Jeanette Sawaya, Program Director.

Matteo, Honorary Sacred Dance Guild Member, was named one of the Irreplaceable Dance Treasures by the Dance Heritage Coalition.

Colley Ballou is actively busy as our publicity director while recovering from cancer.

Kay Troxell, Lancaster, PA, is recovering from hip surgery.

Erika Thimey of Smithsburg, MD celebrated her 90th birthday. Congratulations.

Margaret Taylor-Doane of Spokane, WA celebrated her 92nd birthday. Congratulations. And, she is still giving workshops.

Diane Drew Tucker, North Carolina, applied for a North Carolina Arts Council Grant to continue her work with children and adults, not only teaching, but also making books for children.

Ruth Richardson, co-chair for the "Weaving Webs of Light" 2000 SDG Festival broke one ankle and sprained the other at the Festival and is still in the hospital. The SDG Family sends you special "Webs of Light" as you recover.

Grace Pereia, Constitution Chapter, is recovering from a broken hip.

Dr. Irene Lamberti gave the Sacred Dance Guild "buildup" on her ad for PBS.

Helen Katharine Lorbeer Gray, one of the Sacred Dance Guild founders, died on April 25, 2000.

CALENDAR

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Graduate Theological Union Summer Session, 1798 Scenic Ave., Berkeley, California 94709. Contact: GTU Summer Session: 1-800-999-0528.

July 2-6, 2001 – Mahea Uchiyama teaches "Prayer Dances" at Graduate Theological Union Summer Session, 1798 Scenic Ave., Berkeley, California 94709. Contact: GTU Summer Session: 1-800-999-0528.

July 22-29, 2001 – Dancing Pacific Winds, SDG Festival 2001. Waimea (Kamuela) Hawai'i. Make your travel plans early! Contact: Judy Barnett, Salt Lake City, Utah, Registrar.

Executive Board Meetings

Fall Executive Board Meeting: November 4, 2000, Reno, Nevada

Winter Executive Board Meeting: TBA

Spring Executive Board Meeting: April 28, 2001, Cleveland, Ohio

Board-at-Large Meeting: July 22, 2001, Hawai'i

Sacred Dance Guild Website:

www.sacreddanceguild.org

RECOMMENDED READING / VIEWING

Spirit in Action, Moving Meditations for Peace, Insight, and Personal Power, by Irene Lamberti, D.C. published by The Ballantine Publishing Group, New York, $18.00. From the Author's Note: "Throughout my adult life I have experienced God as Spirit without gender....The purpose of this book is to offer a practice that enhances our relationship with the sacred nature of life..."

*

Publications offered by the SDG's Publications Project, Danielle J. Henjum Smith, Publications Project Coordinator, 5001 Oakley, Duluth, MN 55804:

"The Healing Ways of Sacred Dance: Personal, Communal, Global", experiences, ideas, and reflections of 13 dance artists; 32 pages; $4.00 + .70 mailing cost.

"Perspectives on Sacred Dance: Theological, Spiritual, and Artistic Views," thirteen sacred dance artists share their wisdom for contemplation and growth; 41 pages; $4.00 + .70 mailing cost.

"Choreography for Worship and Spirituality: Guidelines*Ideas*Dances," six simple dances and six articles on choreography; $3.00 + .70 mailing cost.

"Registry of Sacred Dance Guild Companies, Groups, Soloists," profiles 37 individuals and groups from across North America offering performances, workshops, therapy, celebrations, ceremonies, consultations, and lecture-demonstrations within worship, retreat, conference, community, stage, and liturgical settings. Each profile includes background, mission or inspiration, religious affiliation, how to contact, services offered, photos, and fee, $4.50 + $1.00 mailing cost.

"A Time to Remember," narrative of 40th Anniversary celebration banquet during Festival '98, as writing and presented by Toni' Intravaia, $4.00 + .70 mailing cost.

*

Roots in the River – A Thealogy of the Seasons by Ye Yere Ife' - For information contact Boton d'Oro Creations, 4610 1/2 Park Blvd., San Diego, CA 92116, 619-269-0560 or . Net.

"Roots in the River: A Thealogy of the Season" weaves a compelling story of claiming one's religious and spiritual authority in the company of women and the goddess Oshun. YeYere Ife', through her story, creates an altar at the river in tribute to the power of women's creativity, critical analysis and wisdom as the antidote to violence. The lush seasons serve as sensual metaphors to confront gender violence and the violence of silence kept in place by patriarchal institutions....*Roots in the River* holds up a mirror reflecting the beauty that is as close as your own body and mind, feeling the river living and dwelling within you as a constant source of inspiration beckoning you to take root."

CALENDAR

September 7, 2000 – *Mustard Seed Dance Company* Thursday gatherings begin! Join us each Thursday as we seek our Lord in prayer and praise through dance. Contact: Christy Edwards-Ronning 609-387-2605.

September 16-17, 2000 - The *Mustard Seed Dance Company* joins in celebration and dedication of the outdoor chapel at Calvary Lutheran Church, Cranford, NJ. Contact: Christy Edwards-Ronning 609-387-2605.

September 30, 2000 – Sponsored in part by the Constitution Chapter SDG Neighborhood Development fund the Third Annual *Mustard Seed Dance Company* Sharing. Contact: Christy Edwards-Ronning 609-387-2605.

October 6-8, 2000 – "Body's Wisdom, Spirit's Song" led by Brenda Doyle at Kirkridge Retreat Center, Pennsylvania. Contact: Kirkridge 610-588-1793 or www.kirkridge.org

October 7, 2000 - *Mustard Seed Dance Company* Neighborhood Sharing BBQ, Willingboro, NJ. Contact: Kat Pettycrew 609-567-1936.

October 12-15, 2000 – "Dance and Technology: Dancing with the Mouse" Conference co-sponsored by NDA and Texas Christian University, Fort Worth TX. Contact: Dr. Keitha Manning, TCU Box 297910, Forh Worth, TX 76129, 817-257-6074, e-mail k.manning @tcu.edu or Website: www.dance.tcu.edu

October 12 – November 16, 2000 – *Mustard Seed Dance Company* Children's Workshops for boys and girls ages 4-8 years. Contact: Christy Edwards-Ronning 609-387-2605.

October 21, 2000 – "Into the Woods" Workshop sponsored by the *Mustard Seed Dance Company*, Weymouth, NJ Contact: Christy Edwards-Ronning 609-387-2605.

October 20-22, 2000 - Graceful Winds Authentic Movement Workshop led by Mary Francis Hopkins, Visions of Dancing Pacific Winds. Contact: 808-386-8883.

October 21, 2000 - Constitution Chapter Workshop with Leader Anita Bondi, Church of the Apostles, U.C.C, Lancaster, Pennsylvania. Contact: Brenda Doyle 610-935-8830.

October 26-29, 2000 – Annual Conference of American Dance Therapy Association, Seattle, WA. Contact: ADTA, 2000 Century Plaza Suite 108, 10632 Little Patuxent Parkway, Columbia, MD 21044, e-mail info@adta.com or Website: www.adta.org

October 27-29, 2000 – Tenth Annual Meeting of the International Association for Dance Medicine and Science, Miami, FL. Contact: Jay Dunn, 2555 Andrew Drive, Superior, CO 80027, 303-554-8940, e-mail info@adta.com or Website: www.adta.org

October 28, 2000 – "Journey from Contemplation to Jubilation", Southern California Chapter Sacred Dance Guild Fall Workshop, Padre Serra Catholic Church, Camarillo. Contact: Cathy Saine 805-484-0606, e-mail Cathy.Saine@gte.net

November 4, 2000 – Northern New Jersey Sacred Dance Guild Sacred Dance Workshop. Contact: Sylvia B. Bryant, 96 Midland Ave., Montclair, NJ 07042, e-mail SBR719@aol.com

November 4, 2000 - "A Moving Experience" workshop with Kathryn Mihelick and *Leaven Dance Co.*, Westminister Presbyterian Church, Buffalo, NY. Contact: Olivia Ebsary 716-839-3957 or e-mail oliviaebsary@cs.com

December 1-3, 2000 – Sacred Dance Workshop/Festival sponsored by Trinity Lutheran Church, Mt. Vernon, CT facilitated by the *Mustard Seed Dance Company*. For more information call Christy Edwards-Ronning 609-387-2605 or Rev. David Holmers 860-875-2170.

December 24-30, 2000 – Dance Midrash Workshop, Kibbutz, Lotan, Israel. Contact: JoAnne Tucker, 201-659-7072, Email avodah@worldnet.att.net

March 27-31, 2001 – NDA/AHHPERD National Convention, Cincinnati, OH Convention Center. Contact: Sandra Sumner in Convention Office 1-800-213-7193, ext. 465, or Barbara Hernandez in NDA office 1-800-213-7193, ext. 464.

January 8-12, 2001 – Carla DeSola teaches "Dance of the Women's Spirit" at Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709. Contact: PSR Registrar, 510-848-0528.

June 18-22, 2001 – Carla DeSola teaches "Dancing the Gospel of Peace" at Graduate Theological Union Summer Session, 1798 Scenic Ave., Berkeley, California 94709. Contact: GTU Summer Session: 1-800-999-0528.

June 25-29, 2001 – Cynthia Winton-Henry & Phil Porter teach "Embodied Spirituality" at

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